

The Musical World.

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SATURDAY, FEBRUARY 28, 1863.

PRICE { 4d. Unstamped,
5d. Stamped.

SONGS OF SCOTLAND—EGYPTIAN HALL—MR. KENNEDY, the eminent Scottish Vocalist, assisted by Mr. LAND at the Pianoforte, will repeat his highly popular ENTERTAINMENT on the SONGS OF SCOTLAND, and Recite Selections from ALLAN RAMSEY'S "GENTLE SHEPHERD" EVERY EVENING during the week, at 8. NOTICE.—The Entertainments on Saturday next (being the day of the arrival of H. R. H. the Princess Alexandra) will take place in the Evening at 8, instead of the Afternoon, as heretofore. Admission, 1s. and 2s.; Stalls 3s. Mitchell's Royal Library, 33 Old Bond Street, W.

ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS—12th Season—Director, Dr. WYLDE. The subscribers are respectfully informed the CONCERTS will COMMENCE early next season. The subscription is for five grand orchestral and vocal concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons, on the same grand scale as last season. Terms—22 2s. for a transferable season ticket for a reserved sofa stall or front row balcony; 21 1s. 6d. for second row. Application can be made to W. Grefe Nicholls, Esq., Hon. Sec. 33 Argyll Street, W.; Cramer and Co. 261 Regent Street, and Mr. Austin, St. James's Hall.

IMMENSE ATTRACTION.—HENRY LESLIE'S GRAND EVENING CONCERT at St. JAMES'S HALL, on THURSDAY next, March 5th. Sims Reeves, Arabella Goddard, Edith Wynne, John Thomas, J. Balsie Chatterton, T. H. Wright. A large and splendid Choir. Full Band of the Scots Fanner Guards. Selections from "Holyrood" and "Welsh National Melodies." Sims Reeves will sing Brinley Richards's new national song, "God bless the Prince of Wales," and Henry Leslie's national song of "Defence," accompanied by the Choir, Harps, and the full Military Band. Stalls, 6s.; Family Tickets to admit Four, 21s.; Balcony, 6s.; Areas, 2s.; Admission, 1s. To be had at Addison's, 210 Regent Street; Hanover Square Rooms; Austin's, 22 Piccadilly; and all Music-sellers. Family Tickets to be had only at Addison's and Austin's, 28 Piccadilly.

MR. RANSFORD'S GRAND CONCERT, at St. James's Hall, Tuesday Evening, March 3. Vocalists—Meadeas Parepa, Weise, Poole, Marian Moss, Ransford, Palmer, and Sainton Dolby; Messrs Sims Reeves, Tenant, John Morgan, Wilbey Cooper, Winn, Allan Irving, and Ransford; the St. George's Choir will sing a selection of their most popular Part-Songs. Pianoforte, Miss, Arabella Goddard and Mr. Sydney Smith; violin, M. Sainton; concertina, Mr. E. Blagrove. Conductors, Messrs Lindsay Sleper, Francesco Berger, Wilhelm Ganz, Sidney Taylor, Meyer Lutz, and Brinley Richards. Admission, 1s.; body of the hall, 2s.; balcony, 3s.; sofa stalls, 5s. Stalls and Tickets of Mr. Austin, at the hall; and of Ransford and Son, 3 Princes Street, Oxford Circus.

PROVINCIAL CONCERT TOUR. The following Artists will visit the Provinces from 9th April to 9th May—Mr. Albion, Madlle. Rosa de Ruda (Prima Donna of the Italian Opera, Paris and Berlin; Carolina Theatre, Palermo; and La Pergola, Florence), Mr. Wilbey Cooper, and Signor Rovere (Royal Italian Opera, Covent Garden). Instrumentalists, Les Frères Lamoury (Conservatoire de Paris) Francois, Violin; Philippe, Violoncello; Solo Pianists, Mr. Wells; Director, Mr. Land.—Madame Albion's services will be available for concerts during the ensuing London season, after May 6th; address, Mr. Land, 4 Cambridge Place, Regents Park.

CONSERVATORIUM DER MUSIK IN COLN. Unter Oberleitung des stadt Kapellmeister HERRN FERD. HILLER. Der Sommer Semester des Conservatoriums, dor in allen Fächern der Musik, Unterricht ertheilt, beginnt Montag 13 April. Aufnahme Preifung Donnerstag 9 April, vorläufig 10 Uhr, im schulgeldende (glockengasse). Schulgeld per Jahr 80 shs, zahlbar vierjährlich im voraus. Prospekte und höhere Mittheilungen gibt bereitwilligst das secretariat (Trankgasse No. 39). Com im Februar 1863.

ARGYLL ROOMS.

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MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Mr. LEVY, the celebrated Cornet Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday, 2nd March, will include—

Overture, "Zampa"	Verdi.
Quadrille, "Trovatore"	Verdi.
The Allegretto Scherzando from the Symphony in F	Beethoven.
Valse, "Fern Leaves"	Jullien.
(By desire), Cornet Obligato, by Mr. Levy.	Jullien.
Grand Operatic Selection, "Don Giovanni"	Mozart.
"Martha," "Masanella," "Etoile du Nord."	

Admission 1s.; Reserved Seats, 2s. Manager—Mons. GARNETT.

BEETHOVEN ROOMS, 78 HARLEY STREET.

MADILLE. BONDY begs to announce that she will give a Series of Chamber Music, Classic and Modern, on the 17th and 26th March (Evenings) at 8; and 9th May (Morning), at 3; when she will be assisted by Monsieur Sainton and other eminent Artistes. Tickets for the Series, One Guinea; Family Tickets to admit Three, Two Guineas; Single Tickets, Half-guinea each. Full particulars will be duly announced. Address, Madille. Bondy, 11 Duke Street, Portland Place.

MISS DI ROSSI (Soprano Vocalist), pupil of Mrs. Wood, and Sig. GARCIA, is prepared to receive engagements for Concerts. Address, 77 George Street, Manchester; or 8 Great Cheyne Row, Chelsea, London.

MISS ROBERTINE HENDERSON (in answer to enquiries) begs to announce she has recovered from her recent severe indisposition, and is able to accept engagements for Concerts, &c., 19 Newman Street, Oxford Street, W.

MRS. JOHN HOLMAN ANDREWS'S SOIRES MUSICALES for the Practice of Vocal Concerted Music. The next meeting will take place on Thursday, March 6th, at 50 Bedford Square.

MADAME TONNELIER (Prima Donna) begs to announce that she will return to London, for the season, on the 18th of March. For terms, apply by letter to Mr. Cooper, No. 3, Cobden Place, Brighton.

MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soires, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

MR. GEORGE PERREN will sing Ascher's Popular Romance, "Alice, where art thou?" and his new and successfull ballad, "When first the bells," at the CRYSTAL PALACE CONCERT, THIS DAY (Saturday), 28th February.

MR. H. C. COOPER (Solo Violinist) begs to announce that he will return to Town for the Season on the 18th of March. Address by letter to No. 3, Cobden Place, Brighton.

MR. HENRY HAIGH begs to announce that he is free to accept Engagements for Concerts, Oratorios, &c. Communications to be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

MR. APTOMMAS has returned from the Continent, and is open to engagements for Concerts, Private Soires, and instruction upon the Harp. The regular season for his Harp Recitals commences on the 8th of April. Address, CRAMER, BEALE, and WOOD, Regent Street.

MUSIC PUPIL.—The Organist and Choir-Master of YORK CATHEDRAL has a Vacancy for another Article Pupil for the Musical Profession. Address, Dr. MONK, Minster Yard, York.

ORGANIST.—Wanted for ST. PETER'S CHURCH, CARMARTHEN, a thoroughly competent Organist and Choir-Master, at a salary of £50. A person capable of leading and conducting a Musical Society would be preferred, as there is every probability of his being appointed to such a situation in September next, at a salary of £40 and a Benefit Concert. Applications, with Testimonials, to be sent to the Churchwardens of St. Peter's, Carmarthen, on or before the 14th of March.

NUPTIAL MUSIC and WEDDING MARCH. Composed expressly for the Marriage of their Royal Highnesses the Prince of Wales and the Princess Alexandra, by STEPHEN SALOMON, Kapellmeister to the King of Denmark. Adapted and arranged for the Organ by GEORGE B. ALLEN, Mus. Bac., Oxon. Price 3s. For Pianoforte Solo, 4s.

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"Loved and Lost" ...	3s.

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Sung with great success at the Monday Popular Concerts, by

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THE POETRY BY MISS ADELAIDE PROCTER.

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"Mr. Swift sang in pleasing style a pretty French romance by Balfe."—*Cork Daily Reporter*."The ballad selected by Mr. Swift—a charming little romance by Balfe—was admirably rendered, and called forth much applause."—*Cork Examiner*.

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By EMANUEL AGUILAR,

MELODY FOR THE PIANOFORTE, is just published, Price 1s. 6d.
London: DUNCAN DAVISON & Co., 244 Regent Street, W.**BALFE'S NEW SONG, "KILLARNEY."** The

Poetry by EDMUND FALCONER, Esq. Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panoramas at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard out of London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enhance the merits of its interesting plot. It should be added that this little bijou of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal*.

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Mlle. ADELINA PATTI'S NEW WALTZ,
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Mlle. ADELINA PATTI'S NEW BALLAD,
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NEW AND REVISED EDITION.

Price 12s.

THE VOICE AND SINGING

(The formation and Cultivation of the Voice for Singing).

BY ADOLFO FERRARI.

"The great and deserved success of this work has brought it, in no long time, to a second edition, carefully revised, and enriched with a number of additional exercises, which greatly increase its value.

"Since its first publication this book has met with general acceptance, and is now used as a vade-mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly expressed, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful.

"The foundation of singing is the formation of the voice. A bad voice cannot be made a good one; but the most mediocre voice may be made a source of pleasure both to its possessor and to others. Accordingly, ample dissertations on the formation of the voice abound in our treatises on singing. But it unfortunately happens that these dissertations are more calculated to perplex than to enlighten the reader. We could refer to well-known works by professors of singing of great and fashionable name, in which the rules for the formation of the voice are propounded with such a parade of science, and with descriptions of the vocal organs so minute, and so full of Greek anatomical terms, that no unlearned reader can possibly understand them. Signor Ferrari (as he tells us) was brought up to the medical profession before, following the dictates of his inclination, he betook himself to the study of music. But this circumstance, while it made him acquainted with the physical construction of the human organs of sound, has not led him into the common error of displaying superfluous learning. We have not a word about the 'glottis' or the 'trachea,' but we have a broad principle distinctly enunciated, and intelligible to everybody.

"Signor Ferrari's principle is of the simplest kind. 'Everyone,' he says, 'who can speak may sing.' The only difference between speaking and singing is, that in speaking we strike the sound impulsively and immediately leave it, whereas in singing we have to sustain the sound with the same form of articulation with which we struck it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the harshness and increase the strength and equality of the natural tones of the voice, without ever forcing it—these are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, as far as we are aware, is new. It is evidently well founded, and of great importance. Owing to the want of attention to the tone in which children speak, they acquire bad habits, and contract a habitual tone which is mistaken for their natural voice. It is the result of this neglect, he says, that 'the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard.' Hence a young lady, when she begins to sing, frequently continues to use this habitual tone. 'The result is,' says Signor Ferrari, 'that not only does she never sing well, but soon begins to sing out of tune, and finally loses her voice, and in too many instances injures her chest. Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from a bad habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a deep tone, as though engaged in earnest conversation; and he adds, 'I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggio with florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this will depend on the acquisition of a proper method. The more a pupil practises with an improper intonation the worse; but once able to sing with a natural tone, he may practise two, three, or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

"The exercises, embracing the scales, and all the various passages which belong to modern melody, are sufficiently copious and admirably adapted to their purpose. In the original publication these exercises were confined to the soprano, or the corresponding male voice, the tenor. But in this new and revised edition a number of exercises are added for contralto or baritone voices—a very great addition to the value of the work."—*Illustrated News*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

GEORGE ALEXANDER MACFARREN.

GEORGE ALEXANDER MACFARREN, eldest son of George Macfarren, one of the most eminent musical composers in this country, was born in London, March 2, 1813. He received his first instructions in music from his father; and at the age of fourteen (1827) was placed under Mr. Charles Lucas, with whom he studied harmony and the theory of composition, two years. In September, 1829, he became a pupil of the Royal Academy of Music, and in the following year (September) his first orchestral symphony was performed, at one of the concerts "for the exhibition of the students," which at that period were highly creditable to the institution. His chief preceptor at the Academy was Mr. Cipriani Potter. In 1832 Mr. Macfarren's progress was sufficiently great to warrant his being made sub-professor. Two years later he ceased to be a pupil, and in June, 1834, was appointed professor—his class for harmony and composition, on account of his peculiarly intelligible and attractive method of teaching, becoming in a short time one of the most popular in the school. About this time a new society was founded, under the name of the Society of British Musicians (still existing), with the object of advancing native art through the encouragement of native talent. The first great step adopted by the committee of management was to hold a series of six orchestral concerts, to which the public were invited, at a much more reasonable charge than had ever before been known at entertainments of the kind. These concerts were ridiculed by the editor of the *Harmonicon*—then our chief, if not indeed our only musical authority in the form of a periodical newspaper—as "the three-and-sixpenny concerts." They were, nevertheless, wonderfully successful, notwithstanding the fact that, by a fundamental law of the society—afterwards, as the sequel proved, unwisely modified—the programmes were exclusively confined to the works of British musicians. The honour of inaugurating the first concert (October 27, 1834), devolved upon Mr. Macfarren, whose fourth symphony (in F minor) was received with an extraordinary degree of enthusiasm, the composer himself directing its performance in the orchestra.

Meanwhile, for several years previous, Mr. Macfarren, devoting himself to composition for the theatre, had produced a good number of melo-dramatic pieces, operettas, &c., at the Queen's, the Olympic, the English Opera House (now Lyceum), and the Strand. His first dramatic work of importance, however, was *The Devil's Opera*, in two acts, brought out at the English Opera House, August 13, 1838. Owing to continued bad business, the theatre had been in a languishing state; but the success of the new work completely turned the tide, and by replenishing the treasury averted the necessity of closing the doors. Although the composition of *The Devil's Opera*, words and music, did not occupy longer than three weeks, it was unanimously hailed as a work likely to add to the reputation of the English school, which Bishop's *Aladdin* and *Doom Kiss*, Mr. E. J. Loder's *Nourjahad*, Mr. John Barnett's *Mountain Sylph*, and two or three operas of Mr. Balfé, had already raised to a more elevated position than it previously occupied. To name one piece—the trio for women's voices, "Good night, good night," obtained a wide popularity. Mr. Macfarren's next opera—*Don Quixote* (libretto by Mr. Macfarren, sen.), produced at Drury Lane Theatre, eight years later—February 3, 1846, when Mr. Bunn was manager—although of considerably higher pretensions and of indisputably greater merit, was not played so frequently as the *Devil's Opera*. That such a work should never since have been revived, must be attributed to the want of a national theatre which might afford our English composers chances equivalent to those presented by the *Opéra Comique*, the *Théâtre Lyrique*, and in a lesser degree, by the Académie Impériale, to the musicians of France. The beautiful romance of Quiteria, "Ah, why do we love?"—even now one of the oftener heard and most universally admired of concert-songs; the air, with chorus, of Don Quixote, "When Bacchus invented the bowl;" and the overture, are the only pieces with which the musical public of the present day are at all familiar. *King Charles II.* (libretto by Mr. Desmond Ryan), Mr. Macfarren's third important dramatic work, was first played at the Princess's Theatre, October 27, 1849—Mr. Maddox being director—and achieved a more complete success than either of its predecessors. This was his first genuine English opera, or more strictly speaking, his first opera built upon an English subject, and thus admitting a certain approximation to the English style of melody. That style, it must be understood, was essentially the old style; the influence of foreign dramatic music, German, French, and Italian, upon our composers, during a long series of years, having almost totally annihilated the legitimate English school which Bishop had been the last to enrich and the first, in his *Aladdin*, to repudiate. *Charles II.* was a successful exemplification of how much could be effected by the aid of this national element, without in any way compromising the higher requisites of operatic form. Criticism was unanimously favourable to the new work, the production of which at the Princess's Theatre was further memorable as having been the

occasion of bringing out the afterwards celebrated English soprano, Miss Louisa Pyne, for the first time in an original part written expressly for her by an English composer. Another interesting feature was the first appearance on the stage of Mad. Macfarren, wife of the composer, to whom was allotted the part of Julian, and who has since abandoned the public exercise of her vocation. In the interval between the production of *The Devil's Opera* and that of *Charles II.*, Mr. John Barnett had added *Fair Rosamond* and *Farinelli*, and Mr. E. J. Loder *The Night Dancers*, to the English dramatic repertory; while Mr. Balfé—who began in 1835 with *The Siege of Rochelle*—had obtained an almost uninterrupted series of successes (including *The Bohemian Girl*) at Drury Lane Theatre; and a composer, hitherto unknown (Mr. W. Vincent Wallace), had already at the same establishment, proved by his first work (*Mariiana*) that a new and formidable competitor was in the field. Under these circumstances the reception awarded to *Charles II.* was the more flattering.

In the winter of 1850 the so-called "National Concerts" were held at her Majesty's Theatre by a body of noblemen and gentlemen. These, though announced as merely preliminary to some future scheme for a national opera, were substantially in opposition to the concerts of M. Jullien at Drury Lane Theatre. A large orchestra, containing the majority of M. Jullien's most reputed players, was engaged, with Mr. Balfé as conductor; and very liberal professions being made on the part of the directors, several English musicians of repute prepared works expressly for their concerts. Among these was Mr. Macfarren, who furnished *The Sleeper Awakened* (libretto, founded upon an incident in the *Arabian Nights*, by Mr. John Oxenford), which, though styled a cantata, was written in such a manner as to insure its adaptability for the stage, should the contemplated "National Opera" ever see the light—an eventuality, as it subsequently appeared, the reverse of probable. Thus the *Sleeper Awakened*, though one of the most essentially dramatic works of its composer, was only made known to the public through the medium of the concert-platform—in the style, as it were, of a comic oratorio. Its success was not the less remarkable. In 1851 Mr. Macfarren had finished a real cantata—set to an English version by Mr. Oxenford, of Bürger's celebrated legendary poem of *Lenora*. This was first performed in 1852, at the Royal Academy concerts; next, in 1853, at the concerts of the Harmonic Union, a new society, since defunct, directed by Mr. Benedict; and lastly at the Birmingham Festival of 1855, Mr. Costa being conductor. Five years later, another cantata, entitled *May-Day*, for which Mr. Oxenford also furnished the poem, was produced with entire success at the second great musical festival held at Bradford, Yorkshire, in August, 1856. *May-Day* is the second of Mr. Macfarren's compositions in which the spirit of the old English melody is successfully emulated. Its merits were at once appreciated, both by amateurs and professors; and its subsequent popularity has been on a par with its deserts. At one of the concerts of the Musical Society of London (1859)—Mr. Alfred Mellon conductor—it was received with such favor that, urged to fresh exertion, with Mr. Oxenford, again his *collaborateur*, Mr. Macfarren, some months later, had completed a third cantata, which was produced at one of the same society's concerts, in February, 1860. *Christmas*, though a more elaborate composition, is conceived in much the same spirit as *May-Day*, the ideas suggested by a poetical revival of old English games and pastimes giving the predominant colouring to the work. It was entirely successful; but having been heard in public on this one occasion only, it has yet to achieve the universal popularity enjoyed by its predecessor. That it will ultimately do so is the general belief of connoisseurs, who place it higher on the ladder of musical excellence than its hitherto more fortunate rival. *Christmas* was shortly followed by the thoroughly English opera of *Robin Hood* (libretto, by Mr. Oxenford), brought out—October 11, 1860—during Mr. E. T. Smith's brief career as director of her Majesty's Theatre. Opinions were unanimous about the merits of this work, which, successful almost without precedent, was performed, through the greater part of the winter, to overflowing houses. The three principal characters of Maid Marian, Robin Hood, and the Sheriff of Nottingham, were sustained by Madame Lemmens Sherrington (her first appearance on the stage), Mr. Sims Reeves, and Mr. Santley. Mr. Charles Hallé, the eminent pianist, presided in the orchestra. In the winter of 1861 *Robin Hood* was produced by Miss Louisa Pyne and Mr. Harrison, at the Royal English Opera, (conductor, Mr. Alfred Mellon)—Mr. Santley assuming his original part, Maid Marian being intrusted to Mdlle. Guerabella, and Robin Hood to Mr. Henry Haigh. Since then Mr. Macfarren has nearly completed (in conjunction with Mr. Oxenford) another work, the title of which is understood to be *Helvellyn*.

In the foregoing sketch allusion has been made only to the compositions which, chiefly instrumental in bringing Mr. Macfarren before the public, may on that account be regarded as successive stepping-stones in a career of no less industry than success. His other

productions, nevertheless, are very numerous, and embrace almost every style. Many of them have been heard in public, and a still greater number have been printed. Five out of seven symphonies for the orchestra have been performed at various concerts, viz.—No. 3, in A minor; No. 4, in F minor (published as a pianoforte duet); No. 5, in B flat; No. 6, in C sharp minor (introduced at the Philharmonic concert—also to be had as a pianoforte duet); and No. 7, in D (at the concerts of the since defunct Amateur Musical Society). The concert overtures for the orchestra are just as numerous. Of these, *A Midsummer Night's Dream*; an overture in E flat (unintitled); *The Merchant of Venice*; *Chevy Chase* (composed, together with some vocal pieces, for a drama of that name, presented at Drury Lane theatre); *Romeo and Juliet*; *Don Carlos*; and *Hamlet*, have (like the symphonies) been given at various intervals, by the Society of British Musicians, the Philharmonic Society, the New Philharmonic Society, the Musical Society of London, &c. The most popular of these is the overture called *Chevy Chase*, which—as well as *The Merchant of Venice* and *Romeo and Juliet*—has been published as a pianoforte duet; the most original and masterly, by general consent, is *Hamlet*, which—with *A Midsummer Night's Dream*, the overture in E flat, and *Don Carlos*—remains in MS. In chamber music Mr. Macfarren has been a scarcely less indefatigable producer. A quintet in G minor for pianoforte and string instruments (with double-bass), and a trio in E minor for the same, are engraved and published at Leipsic. The quintet has been frequently heard (Miss Arabella Goddard and Mr. Charles Hallé having played it on several occasions); the trio more rarely. There are also four quartets for two violins, viola and violoncello—the first and fourth in G minor, the Second in A, and the third in F—one of which (in F) has been engraved. Two sonatas for pianoforte, *solo*—the first in E flat, the second in A, called *Ma Cousine*—both printed, and a variety of minor pieces, swell the catalogue. A concerto in F minor for pianoforte and orchestra also exists in MS. This was once, and only once, performed in public by Mr. W. H. Holmes, at the concerts of the Society of British Musicians. Not less prolific in the composition of vocal chamber music, Mr. Macfarren, besides a whole library of fugitive pieces, has published a number of songs, duets, and trios that are likely to endure. Among the best are his contributions to the *British Vocal Album*, his settings of Shelley, Heine, Schiller, and other distinguished poets; his *Arabian Night Songs*; and, perhaps more genial, vigorous, and original than all, his *Lyrics*. Many of these have attained popularity, and the major part of them are instinct with the spirit of poetry. A variety of four-part songs and glee (among which latter may be specially cited a set of six, words by Mr. Macfarren, sen.) must be added to the catalogue of vocal-chamber music; also, an entire church service, composed for the cathedral church at Abingdon, and since introduced by Dr. Monk at York Minster, which has been unanimously praised. The harmonization of all the airs in Mr. W. Chappell's *Popular Music of the Olden Time*, and the accompaniments to the separate volume of *Old English Ditties* (same editor), further associate Mr. Macfarren's name with the national music of England. *The Sleeper Awakened*, *Lenore*, *May-Day*, *Christmas*, *Don Quixote*, *King Charles II.*, and *Robin Hood* have been published in pianoforte score; as likewise some portions of the *Devil's Opera*. Three other operas, which have never been produced upon the stage, remain in MS.: their names are, *The Prince of Modena*, *Caractacus*, and *El Malechor*. The one in progress (*Havelock*) is to be produced at the Royal English Opera. In 1843 Mr. Macfarren established the Handel Society, "for the production of a superior and standard edition of the works of Handel." The council was composed of Mr. Addison, Mr. W. S. (now Dr.) Bennett, Sir H. R. Bishop, Dr. Crotch, Mr. J. W. Davison, Mr. E. J. Hopkins, Mr. G. A. Macfarren, Mr. Moselehes, Mr. T. M. Mudie, Mr. (now Dr.) Rimbaud, Sir George Smart, and Mr. Henry Smart. Mr. Macfarren edited the oratorios of *Belshazzar*, *Judas Maccabeus*, and *Jephtha*, in full score, with preface, comments, and independent organ part. It was for this society that Mendelssohn prepared his edition of the oratorio of *Israel in Egypt*; the most valuable, not only for its correctness, but on account of the preface and independent organ part supplied by its illustrious editor. Mr. Macfarren was secretary to the Handel Society—for which, within a short period, he obtained upwards of one thousand subscribers—until 1847, when the scheme was abandoned and the society dissolved. In 1860 he was appointed one of the board of professors for managing the Royal Academy of Music.

Besides his musical compositions, Mr. Macfarren has contributed extensively to the literature of the art—as essayist, critic, theorist, and biographer. His analytical descriptions of the *Messiah*, *Israel in Egypt*, *Creation*, *Lobgesang* (Mendelssohn), and other works for the Sacred Harmonic Society and the Birmingham Triennial Festival, are interesting for their details as they are valuable for their accuracy. The first of these, the *Messiah*, prepared for the Sacred Harmonic Society,

was published in 1853. Mr. Macfarren's work on harmony stands in high repute, although in some particulars it diverges from the systems which have hitherto obtained acceptance. The most important difference relates to the fundamental roots which generate the scale. Theorists have derived the scale from the tonic (first note of the scale), subdominant (fourth), and dominant (fifth); but Mr. Macfarren rejects the subdominant and substitutes the supertonic (second note of the scale) as the second fundamental root—whence he obtains an entirely new system of notation. He was led to his convictions on this point by conversations with the late Dr. Alfred Day, who is believed to have first invented the theory of the supertonic, which certainly, as Mr. Macfarren has developed it, clears up many points that from time immemorial have puzzled musicians, besides creating a logical defence for much that, while admitted to be effective and even beautiful, was nevertheless objected to as incorrect, in the works of the great masters. In consequence of his uncompromising adherence to this system, Mr. Macfarren was compelled in 1845 to resign his professorship in the Academy; in 1851, however, he was invited to return, and has since taught whatever method he considered expedient. It was in 1851 that he completed an opera called *Allan of Aberfeldy* (not mentioned in the foregoing catalogue), in conjunction with his frequent collaborator, Mr. Oxenford. This work has never been played, and remains in MS.—J. W. D.

MOZART'S MASSES.

(Continued from page 84.)

MASS NO. XI. (Comp. 1779).



In considering this Mass we cannot overlook its date of composition. It was written in the year 1779, a good while before *Idomeneo* and Mozart's properly classical period; and yet the "Kyrie" of this Mass stands already at a level which he only reached at long intervals in his operas, almost at the end of his career. Indeed such a peculiar charm of lofty gentleness and quiet dignity is breathed over this "Kyrie," together with the noblest simplicity, that one is involuntarily reminded of the choruses of priests and other kindred passages in the *Zauberflöte*. Also the conclusion of the short but incomparable number, where single motives of the string and wind instruments sound out once more in the last two bars, and then softly float away as in breath of air, reminds us of kindred things from the period of his full bloom and mastership. The "Gloria" is very interesting in another respect. The text of this number, we know, contains in detached sentences, now praise and glorification of God, now crushed humiliation and remorse, now triumphant jubilation, now childlike supplication, and thus almost insurmountable obstacles to any unity of conception. Joseph Haydn and others in their solemn masses obviated the difficulty by following the example of the old Italians and dividing the "Gloria" into several independent pieces, giving to each its fitting character. Mozart makes here the difficult attempt to reconcile the musical unity of the whole with the special accent that befits each single text. Accordingly he had to choose such ideas as should be exceedingly unlike as regards the expression of feeling, and yet so capable of combination and of being systematically intertwined, that at every periodical recurrence, according to musical law, they should fall on words corresponding to their character. In this way one may explain to himself the inner structure of this composition; and still he will not quite be able to comprehend how it is that this so musical "Gloria," judging by its total impression both on ear and mind, seems a complete and rounded whole.

This advanced art, which already knows what it wants to do and can do, even if its designs appear like accidents, is also manifested in the "Credo." Quite unlike what goes before, to express the various shades of belief, here the voice parts, reciting the confession of faith in rock-firm conviction, now in choral, now in vigorous imitations, move on in a compact mass; and for such a "Credo" Mozart has purposely chosen the most fiery, most figurative of figurative accompaniments; yet all this seems to have come out at one cast with the voice parts, since these innumerable eddies, rising and sinking incessantly, always fall as if by calculation on corresponding passages of text, which they are designed more or less to mark. This mighty flood of tones is suddenly dammed up, as by the shutting of a sluice, in the "Incarnatus," and only single broken chords of the violins still trickle down in soft cascades. By this finesse Mozart gained doubly: first, an excellent accompaniment for the "Incarnatus" and "Crucifixus" text, and then a means of bridging over the passage to the resumption of the violin whirl in the "Resurrexit," so as to make it less abrupt.

The "Benedictus" again is quite upon the same height with the

"Kyrie." If the *allegretto* is kept in the church *tempo*, as at Mozart's time, the slowly advancing tones, as if in transfigured bliss, of the first theme, the somewhat more animated tones of the second, bearing in them a slight shade of a solemn march; the unexpected entrance of the bold, lightning-like "Hosanna," followed anew by the holy "Benedictus," produce an extraordinary impression. It is capable of explanation also, how the "Hosanna" this time came to be in the middle of the "Benedictus." Mozart, in his striving after simplicity and clearness, so remarkable everywhere in this mass, as well as after unity and rounding of all parts, had chosen only two admirable themes for the "Benedictus"; he had already twice presented them to the ear; to have done it three times in succession would have been to cast a shadow of monotony over the whole latter half of the mass, inasmuch as the "Agnus" was kept monotonus on purpose. So he purposely introduced the "Hosanna" into the "Benedictus"; and thus by the divine repose of the one and the lightning fire of the other gained an exceedingly effective contrast; at the same time by the blending of such apparently heterogeneous parts, he gained a harmonic rounding and unity of the whole piece.

We have seen before, in the "Benedictus" of Mass No. IX, how Mozart, fearing no satiety from this monotony, purposely reproduces several times a theme which comes home to the heart, without varying it by larger interludes or ornaments. So too in the present "Agnus" he has the courage to present the principal theme four times in succession—once by way of prelude in the violin, three times in the soprano voice, without setting it off even the fourth time with more than a few modest ornaments. He built with reason on the irresistible beauty of the simple and touchingly mournful melody, which was always regarded as a chief ornament of this widely known and favorite work.* But in spite of such unmistakable excellences, there is in this solo, so strongly contrasted with the other numbers, a slight trace of ostentation and coquetry, which stands out in the most glaring manner in the Mass which follows.

After Mozart has taken the "Kyrie," beginning from the seventh measure, as a theme for the "Donna nobis," it almost seems at first as if he meant to return to that altogether; and if he had really done so, if he had merely written "Da Capo ut Kyrie," the admirable work would have found a conclusion worthy of it, at all events a better one than he was pleased to give it.

Rebietus.

The Scottish Orpheus.—A Selection of the most admired Scottish Songs, with Symphonies and Accompaniments for the Pianoforte. By ADAM HAMILTON. (Edinburgh—Hamilton and Müller.)

The object of this work is to bring together a selection of Scottish melodies best adapted for singing. Other editors of Caledonian song have been moved by national and antiquarian sympathies; but Messrs. Hamilton and Müller, impelled by considerations of art exclusively, have sought to teach the singer, or at all events improve his taste. No great difficulty was involved in selecting the Scottish tunes being for the greater part (like most European national melodies) suited to ordinary voices; still it was necessary either to be somewhat chary in picking and choosing, or to "adapt" (*tant soit peu*) certain airs, too striking to pass over, and at the same time not "lying," so easily as the rest, within range of a moderate vocal gamut. The *Orpheus* comprises fifty-eight airs, among which are to be found nearly all those which have won and retained an undoubted popularity. Many of these are wedded to the poetry of Burns, while in a few cases the source whence the poetry is derived is left unindicated. There is, perhaps, no more attractive melody in the whole series than "Corn rigs"—better known as "Rigs o' barley," yet we question the wisdom of preserving the words—Burns though they be, and of the raciest. The editors, thinking only of the beauty of the tune and the celebrity of the poet, did not "fash" themselves, "puir bodies," about the indirect tendency of the verses, which, nevertheless, might elicit a shrug from the fastidious on either bank of the "Tweed." "It was upon a Lammas night" that Master Bobby and Miss Annie were out without leave, and had better have remained at home. A stroll in the corn-fields is better undertaken under the sun than under the moon—at least, unless Romeo should feel inclined to walk in solitude.

* Yet this Mass does not appear in Novello's collection.—ED.

A work, with the artistic purpose to which the *Scottish Orpheus* lays claim, should be prepared with uncommon solicitude in a strictly musical sense. A delicate and reticent hand is always best employed in the accompaniments to national songs. The simplicity of the melodies being one of their most seductive charms, should on no account be interfered with, nor the harmony be obtruded at their expense. On the whole Mr. Adam Hamilton has done his work both moderately and well, and thus allowing for occasional superfluity, more frequent baldness, and here and there a weakness—as for example:



which exhibits a vague and uncanonical treatment of the "six-four."

The Armourer of Nantes; Grand Romantic Opera in three acts. Words by J. V. BRIDGEMAN; Music by M. W. BALFE. (Addison, Hollier, and Lucas.)

(Continued from Page 99.)

The second act opens auspiciously with one of the liveliest and most taking pieces in the opera—a hunting chorus of nobles and ladies ("To the forest, to the forest")—the brilliant character of which affords all the better chance for the piece that immediately succeeds it. This is a duet ("Vast in the ocean") for the Duchess and her favorite (Fabio Fabiani or Count de Beauvoir), in which they exchange hypocritical vows of enduring affection—piece in two movements, in each instance constructed upon a single theme, and, while graceful from end to end, a most agreeable relief after the enormously spun out duets that precede it in Act I. A ballad for the Baron Villefranche—"Not till time his glass shall shiver"—with a prelude for the corнет à pistons, is tuneful and elegant, if nothing more; nor is there anything remarkably striking about the aria, apart from its dramatic property, in which the Duchess, having discovered her supposed lover's infidelity, vows revenge ("Passion's black and murky right")—beginning in the minor and terminating vigorously in the major. The piece immediately next in order—a recitative and ballad, "There's one who rear'd me, lov'd me"—shows how enamoured Mr. Balfe must have been with the engaging personage of Marie. This is quite equal, if not superior to her *cavatina* in Act I—as perfect a thing, indeed, of its kind as could probably be cited in modern English opera. We shall not attempt to describe what must at once captivate all ears, but allow it to speak on its own account, with a natural eloquence that cannot fail to charm.

(To be continued.)

THE THEATRES.

The new spectacular drama brought out at Drury Lane, on Monday night, under the name of *Bonnie Dundee; or, the gathering of the Clans*, may be recorded as perhaps the very worst piece ever produced at the theatre. The story is of the flimsiest kind, and totally devoid of interest. Moreover, the title is a misnomer, since Dundee, or John Graham of Claverhouse, who is introduced into the first and second acts only, is of the least possible consequence in the plot. A great deal of pains, nevertheless, has been taken with the new production, and if picturesque and beautiful scenery, variety of costumes, and multitudinous gathering of armed troops, would constitute a success, that of *Bonnie Dundee* would be triumphant. This at all events on the first night of performance was not found sufficient, and the piece barely escaped a summary condemnation. Mr. Edmund Falconer is the author, but certainly has not mended his pen on *Peep o' Day Boy*. The actors had almost nothing to do. The principal parts, if they might be so called, were sustained by Mrs. Falconer, Mrs. D. P. Bowers, Messrs. Edmund Phelps, H. Lorraine, H. Sinclair, T. A. Shaw, and Selby.

MUSIC IN BERLIN.
(From our own Correspondent.)

A pleasing trifle by Richard Genée, has been produced at Kroll's Theater. It is in one act and is entitled *Generalprobe*. The "notion" of the libretto, due to the same pen as the music, is suggested by the difficulties which must somehow, or other be surmounted, before the curtain can go up upon the first representation of a new opera. We have an amusing skit upon the vanity of the author and that of the composer, each of whom looks upon himself as the most important personage in the whole business, and stubbornly refuses to make the slightest concession to ensure the success of the work. At length, however, he is obliged to lower his tone. Then we have two fair vocalists, both in love with the first tenor, and consequently jealous of one another; the embarrassment of the manager; and, though last not least, the utter indifference and stolid apathy of the chorus-singers. These materials have been smartly worked up by the author-composer. The music, too, is lively; the result a success.

A grand festival in memory of Uhland was held on the 30th January at the Victoria Theatre. It was a sort of artistic *olla podrida*; a *pot-au-feu*, in which scraps of all kinds of amusement were thrown. We had speeches; choral songs; and *Tableaux vivants*, with musical accompaniment. The principal *soirée* engaged in the preparation of this partially instrumental, partially choral, and partially literary broth were Herr Hane von Billow; Herr Stern; Herr Otto (of the Dom-Chor); Herr Berthold Aubach; and Mad. Jachmann, assisted by the Gesangverein and Liebig's band. The *Tableaux vivants* had been got up under the superintendence of some of the first painters of the day. The house was full, and the Festival will shortly be repeated.

We have had concerts *à foison* since I last wrote. I do not pretend to give you a detailed account, as such an account would be much too long, and peradventure, not overwhelmingly interesting. I will therefore content myself with forwarding a sort of *catalogue raisonné* (please see your printers do not make *catalogue* feminine, by clapping on an *e* mute after the accented *e*, as gentlemen of the typographical persuasion are so fond of doing in England *):—

No. 1. The Sixth Sinfonie-*Soirée* of the Chapel Royal, a good concert. The programme included Spohr's Overture to *Jessonda*; Mozart's Symphony in G minor; an overture by Wilhelm Taubert to Tieck's *Blaubart* (*Bluebeard*); and Beethoven's Symphony in B flat. Both selection and execution afforded general satisfaction.

No. 2. Herr Lorberg gave a concert for the purpose of introducing his own compositions to the public. Having stated the fact I have nothing further to add save—that is all.

No. 3. Concert given by Mdlle. Antonie Roland. What she played and what she did *not* play is, to my mind, a matter of little moment. Mdlle. Antonie Roland is a prodigy. A pianist aged five years and six months. Those who have the care of her would be acting more wisely and kindly than they appear to be acting now, were they to allow the poor child somewhat more leisure, during the next few years, for the purpose of playing with her doll, instead of obliging her—as they *must* oblige her—to sacrifice her entire existence to playing on the piano. The other performers were—Mdlle. Rosalie Müller, the fair violinist; Mdlle. Liemann, an equally fair, or perhaps fairer (speaking physically) vocalist; and Herr, or Mr. Bernhard, a young American, who has just concluded his course of study under Dr. Hahn. Listen, Gye! Give heed, Mapleson! Turn an ear to what I am about to say, ye managers of Sacred Harmonic and other Societies; ye Directors of Periodical Festivals, and Crystal Palace Gatherings! Herr, or Mr. Bernhard, the young American, is blessed with a high sweet tenor voice! *Verbum sap.*

No. 4. Concert given by Herr Heinrich Hofmann. Motive similar to that which actuated Herr Lorberg (No. 2.) Result satisfactory. Herr Hofmann possesses real talent as a composer.

No. 5. The Brothers Müller gave a concert in the small and so-called Cecilia Rooms, at the Singacademie. Principal pieces: Haydn's quartet in B flat, Op. 76; Beethoven's in C sharp minor; and Rubinstein's in C minor. There was a beggarly array of empty benches.

No. 6. Third Trio-*Soirée* of Herren Engelhardt, Helmich, and Zurn. Audience scantier than at No. 5. Principal attraction: A new Trio in E flat, by a local M.D., Dr. Rintel; good for an amateur. This last proposition may at first sight appear only a commonplace. To the reflective reader it may prove the shell containing the fruit of long observation. Let him bear in mine the inscription: "*Aqui esta encerrada el alma del licenciado Pedro Garcias*," which, as we are informed in the address prefixed by Gil Blas to his Life, was found by the two students, journeying from Penafiel to Salamanca.

* Is it quite certain that this error in gender, as well as other similar errors where French words are concerned, should always be laid to the fault of the composer or "reader"? Is it not possible that it may sometimes with justice be laid at the door of the author?—DEMON TYPOGRAPHICUS.

No. 7. Third *Soirée* given by Herren Zimmermann and Stahlknecht. Mozart's quintet in D minor, admirably executed, was the great feature of the programme, which also comprised a quartet in G major, by Herr Wichmann, and Hummel's Trio in E major. The concert givers were assisted by Herren Rammelsberg, Richter and Kahle. General effect upon the audience satisfactory.

No. 8. Successful performance of Haydn's *Seasons* at the Singacademie; choruses excellent; ditto solos. The latter thus supported: soprano, Mdlle. Decker; Tenor, Herr Seipert; Bass, Herr Krause.

No. 9. Performance given by the Bach Verein of a portion of J. S. Bach's *Weihnacht's oratorium*. A great treat for all lovers of music of the highest order. The Society is under the direction of Herr W. Rust, one of the sterling musicians of Berlin. It deserves to be better supported. But it is one of the discouraging signs of the day, that the public prefer the superficial amusement derivable from ephemeral works to the solid instruction and intellectual benefit to be gained from what is truly noble and elevating. *O, tempora!*

No. 10. Concert of the "Melodia" Association for Male Voices. Object: To celebrate the tenth anniversary of the foundation of the Society. Result: gratifying to everyone concerned. The "Melodia," under the direction of Herr Edwin Schultz, does not obtrude itself on the public, as some societies I could mention are in the habit of doing. It seldom gives a public performance, but those performances with which it does favour the outer world are always worth hearing and completely up to the mark. The features in the programme were a double chorus: "Auf der Wacht" by Herr Edwin Schultz, and the magnificent "Hymn to Bacchus," from Mendelssohn's *Antigone*. Gallantry forbids my omitting to state that there is a Ladies' Branch Melodia, and that its fair members rendered valuable service.

No. 11. Grand Court Concert, in the White Hall of the "Schloss," under the direction of the Royal Director General of Music, Herr Meyerbeer. As I was not present, I cannot criticize, not even in the most summary manner, the performance. All I can do is to append a programme. I append it—programme (appended, according to to, and in conformity with the above assertion.) 1. Overture to Gluck's *Iphigenia in Aulis*; 2. Duet from Herr R. Wagner's opera, *Rienzi*—vocalists: Mdlle. de Ahna and Mad. Harriers-Wippern; 3. Concerto Polonoise for the violin—executant: Herr Laub; 4. "Morgenländ und Wechselsang," of Sabin and Jewish Maidens from M. Gounod's *Reine de Saba*; 5. Bolero from Sig. Verdi's *Vépres Siciliennes*—vocalist: Mdlle. Lucca; 6. Invocation (quartet with chorus) from Rossini's *Moïse*—executants: Mesdiles. Lucca, De Ahna, Herren Formes and Salomon; 7. Solo for the Piano—executant: Herr Von Billow; 8. Air from *La Traviata*—vocalists: Mdlle. Artôt and Herr Formes; and 9. Meyerbeer's "Grand overture in the form of a March, composed for the opening of the International Exhibition, London, 1863."

Mdlle. Artôt is among us again. She has already appeared at the Royal Opera House in *La Sonnambula*, *La Fille du Régiment*, and *Le Philtre*. It is rumoured, moreover, that she will be the third *prima donna*—Mdlle. Lucca and Mad. Harriers-Wippern being the other two—who will sing the part of Margarethe, in M. Gounod's opera of that name. Her admirers anticipate triumph. "Qui vivra verrà," as the Gaul has it; or, "Al freir de los huevos se verrá," as the Iberian loves to observe in matters where the correctness of individual judgment can be determined only by a lapse of time; or again, "The proof of the pudding is in the eating," as your Briton would express himself.

And with this coruscating display of proverbial pyrotechnics, I take my leave. Adieu!—Lebe wohl!—A Dios!—or, if you prefer it:

VALE.

DARMSTADT.—M. Gounod's opera, *La Reine de Saba*, has been performed here. It was successful. The composer came from Paris to conduct the first performance himself, and received the Philip Order from the Grand Duke, as a token of the latter's satisfaction.

FRANKFORT.—According to the last annual report, the Mozart Institution in this town possesses a capital of 41,663 florins.

VIENNA.—The professional staff at the Imperial School of Opera is now completed, as far, at least, as singing and the pianoforte are concerned. The following is a list of the names:—Mad. Boekoltz-Falconi and Mad. Marie Balart for female singing; Herren Gentiluomo and Wolf for male singing; Herren Pirkhert and Leonhardt for pianoforte; Mad. Albert-Bellon and Herr Telle for mimics; the last two are the teachers of dancing at the Imperial Ballet School of the Opera house.

LILLE.—Meyerbeer's *Dinorah* has been represented with the success which always attends it.

* See leader columns.—ED.

MUSICAL SOCIETY OF LONDON.

(From the Illustrated London News.)

The Musical Society of London gave its first concert of this season at St. James's Hall on the evening of the 23rd of January. Notwithstanding its youth this society has had what may really be called a gigantic growth. It has fifteen hundred members, divided into two classes, fellows and associates, and including a great number of the most eminent members of the musical profession, besides distinguished amateurs. In addition to these it has a constantly increasing body of subscribers, so that it followed as a necessary consequence that on the above-mentioned evening the spacious hall was crowded to the doors. The Musical Society of London was founded as a rival to the Philharmonic. At that time it was a good deal the fashion among a party of musicians and musical critics to censure the management of the old society as falling short of the requirements of the age—as following an antiquated routine—and as deficient in the duties of producing new works and encouraging the efforts of rising (and especially native) talent. The new society was formed with the declared object of supplying these desiderata, and it has grown and thriven as we have already shown. But it is somewhat remarkable that its continued prosperity has been caused not by its making good its originally professed intentions, but by having in a great measure abandoned them. Its managers found as they went on that the public desired to hear, above all, the works of the great standard masters, and did not approve of setting aside Haydn, Mozart, Beethoven, Spohr, and Mendelssohn, to make room for new productions of untried composers, whether native or foreign. Accordingly, the society has gradually departed more and more from its original plan, till there is now scarcely any perceptible difference between its concerts and those of its elder sister. The Philharmonic Society has continued to follow the even tenor of its way, and the Musical Society of London has been content to slide by degrees into the old track. In proof of this it is sufficient to transcribe the programme of the concert of last week:—

PART THE FIRST.

Overture (Der Alchymist)	:	Spoer.
Arta, "Dalla sua pace," Signor Giuglini	:	Mozart.
Concerto in A flat, pianoforte, Madme. Arabella Goddard	:	Hummel.
Scena, "At length I am alone!" Mdile. Parepa (Bertha)	:	Henry Smart.
Overture (The Naiades)	:	Sterndale Bennett.

PART THE SECOND.

Symphony in F, No. 8, Op. 98	:	Beethoven.
Duetto, Mdile. Parepa and Signor Giuglini	:	Meyerbeer.
Overture (The Merry Wives of Windsor)	:	Nicolai.

Every musical reader will see at once that this was just such a concert as those which the Philharmonic Society have been giving for these fifty years; and that the programme (with one not very important exception) does not contain anything that has not been rendered familiar to the Philharmonic subscribers. The quality of the performances is similar at both. The Musical Society of London has the larger orchestra, because St. James's Hall is the larger locality. But both include the élite of our instrumental performers; their respective conductors, Dr. Sterndale Bennett and Mr. Alfred Mellon, are (in that capacity, at least) of equal ability; and their execution of the orchestral works of the great masters is equally complete and excellent. That the co-existence of these two great societies is not injurious to either is proved by their continued prosperity; a gratifying fact, which shows that the constantly-increasing musical population of our vast metropolis affords "ample room and verge enough" for both. The chief object of attraction presented by this concert evidently was Arabella Goddard, whose reappearance, after an absence of almost twelve months from our London concert-rooms, was hailed with acclamations of joy and welcome which must have been equally gratifying to the fair pianist as they were well deserved. To say that her execution of Hummel's fine concerto was faultless is saying nothing; for Arabella Goddard is incapable of committing a fault; but we may say that in the highest qualities of an artist—in exquisite finish and purity of style, in grace, refinement, and expression—she showed herself to be (if possible) greater than ever. Giuglini sang as beautifully as usual, but failed somehow to make his usual impression on the audience. Miss Parepa, now our greatest concert-singer, exerted all her powers and obtained the most brilliant success. Altogether this concert was an auspicious "inauguration" of the fifth season of the Musical Society of London.

MEYERBEER AT HAMBURG.

After an interval of some years, Meyerbeer's *Nordstern* (*Etoile du Nord*) was revived yesterday evening for the benefit of our worthy conductor, Herr Neswadba, at the Stadttheater, and we are sincerely thankful to the management for the pleasure it has procured us. It has been sufficiently proved and often repeated that all the compositions of the genial master, which mark an epoch

in the present century, are distinguished by deep dramatic purpose, rare fullness of melody, originality, and model instrumentation. The *Huguenots* and *Robert*; the *Prophète* and *Dinorah*, together with the *Etoile du Nord*, afford the most brilliant testimony of the great natural gifts possessed by Meyerbeer, whom we proudly claim as our own, for he is thoroughly German, and we will not resign him in favour of any other nation, however "great" she may be. Meyerbeer's Germanism is as evident in the *Nordstern* as in his other works. The overture itself is a masterpiece, and the impression it produced last evening on the audience was overpowering; the heroic element is most magnificently brought forward, and we are prepared by it for the beauties which the three acts of the opera present to us in quick succession; we must especially direct attention to the admirable mode in which the separate numbers are connected, the grand characterization of the individual parts, and the magnificent choruses—in short, we trace in every detail a master who does not stand above, or merely on a level with his task, but one who is devoted to it body and soul; who penetrates and exhausts it down to the very smallest and most unpretending particulars. Were we called upon to point out this or that portion as more especially deserving of commendation, we could not do it, because the fine details form the fine whole; we should at last be obliged to repeat what we have observed above, and again admire the composer from whose inexhaustible stores we are continually deriving fresh enjoyment, as the *Nordstern* has just once again proved. Let us be ever and ever proud of a composer like Giacomo Meyerbeer!

Great praise is due to the *bénéficiaire*, Herr Neswadba, for the manner in which the opera had been got up, and the way in which it was produced. Herr Neswadba was vociferously welcomed when he made his appearance in the orchestra, and, moreover, called on twice in the course of the evening, when he appeared with the manager, Herr Herrmann. The opera went on smoothly and well in every respect. The choruses were brilliant, and the impersonations admirable. The management had taken care to have a splendid *mise-en-scène*, so that, taken all in all, the opera achieved a brilliant success, which will cause it long to retain its place in the repertory. To proceed to the persons engaged, we must state that Herr Hellmuth pourtrayed the Czar with astonishing truth of character; he had evidently bestowed great care upon the study of this difficult part, which he invested with deep dramatic interest; in his singing, a little more moderation would have been desirable. Herr Borchers sang the part of Wawronski in a most melodious and pleasing manner. Mad. Borchers-Lita, also, was thoroughly at home as Prascopia. Her voice was pure and clear, and her *bravura* as fluent as ever. Mad. Masius-Bauerhofer was, in every respect, an admirable Catherine. The vocal portion of her task was executed in a masterly manner. Every difficulty vanished before her artistic skill, not only in the first and second, but also in the third act, where seriousness and melancholy assert their right. She was called on both during the representation and after the several acts. Herr Hagen, who was in excellent voice, succeeded so well in his rendering of the grand air of the first act that he was at once called on, the audience remaining as favourably disposed towards him the whole evening, for his Danilowitz fully came up to the expectations formed of it at first; that Herr Hagen's gently-manly bearing contributed in no slight degree to the general success is a fact we must not forget to mention. Herr Franosch was original as the Corporal, of which character he made a highly humorous and strongly marked picture. He was invariably ready and good in the singing also. The representatives of the subordinate parts—Herr Löwe, Raynold; Herr Formes, Kermoloff; Herr Kapps, Ismaeloff; Mdile. Méry, Ekimona; and Mdile. Lamarra, Natalia—were all equal to the task confided to them, so that—taking all in all, the solo parts, the concerted music, the orchestra, the chorus, and the *mise-en-scène*—we can say nought but what is good of the performance. May Herr Neswadba find in this success, and the large numbers who attended his benefit, a reward for a great deal of trouble and exertion, and be convinced that his efforts always have been, and always will be, worthily appreciated.—*Hamburg Paper of 16th January.*

WEIMAR.—Mad. Jachmann and M. Sivori have been recently starring it here, with gratifying success. M. Sivori had the Order of the Falcon bestowed upon him.

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

ONE HUNDRED AND TWENTIETH CONCERT.

MONDAY EVENING, MARCH 2, 1863.

PROGRAMME.

PART I.

QUARTET, in F major, Op. 135 (No. 17) for two Violins, Viola, and Violoncello (The last Quartet of Beethoven.) *Beethoven.*

MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

SONG, "Vol che sapesi" . . . Mdlle. CORBANI Mozart.

RECIT and AIR, ("Deeper and deeper still." "Wait her angels.") Handel.

Mr. SIMS REEVES.

SONATA, in E minor, Op. 70, for Pianoforte solo Weber.

(First time at the Monday Popular Concerts.) Madame ARABELLA GODDARD.

PART II.

SONATA, in D, for Pianoforte and Violoncello Mendelssohn.

Madame ARABELLA GODDARD and Signor PIATTI.

(First time at the Monday Popular Concerts.)

SONGS, { "Stars of the summer night." Molique.

Mr. SIMS REEVES.

BARCAROLE, "Le ciel est pur" . . . Mdlle. CORBANI Schubert.

QUARTET, in G minor (No. 56) for two Violins, Viola, and Violoncello Haydn.

MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

(First time at the Monday Popular Concerts.)

Conductor - MR. LINDSAY SLOPER.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Box Stalls, 5s.; Balcony, 3s.; Admission, 1s.; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

NOTICES.

TO ADVERTISERS.—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS—*All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.*

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

TO CORRESPONDENTS.

S.—Y.—Anne Duchess of Brittany was the eldest daughter of Francis the last Duke of Brittany. She was betrothed to Maximilian, King of the Romans, afterwards Emperor of Germany. The match was suddenly broken off, through the intrigues of the French Court, and the Duchess married to Charles the Eighth of France. A short time after his death, she became the wife of Louis XII.

H.—E. M.—W.—The scene is laid at Nantes, on the banks of the Loire, in 1498. At the opening of the opera the people and a number of the Breton nobles are assembled to see the Duchess pass on her return from the Cathedral, whither she has gone to return thanks to the Virgin on her birthday.

HAMILTON & MULLER.—Duly received.

NOAH.—If they "have no A" how can it speedily degenerate? This is asked humbly, in a spirit of meek enquiry.

KEINE MUSIKALISCHE WELT.—"No world of music, no persons practising or fond of music." We have been compelled to give a purely literal translation of the text in order to render intelligible the allusion.

LAMBERT.—"A Daniel come to judgement!" neither less nor more, nor more nor less.

Cousin-German.—What our well-informed Teutonic *confrère* means by the word "honorability"—which he himself gives us, as we give it—we know not. We dare say he fancies it English.

Mr. H. PHILLIPS'S FAREWELL CONCERT.—Our notice of this very interesting event is unavoidably postponed until next week.

NOTICE TO SUBSCRIBERS.

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DEATHS.

JEAN BAPTISTE ROMMY, baritone, formerly of the Royal Italian Opera, and Professor of Singing, on the 13th inst., in his forty-eighth year, at Ambriéau.

On Monday last, at his residence, Peckham Grove, after a long and severe illness, Mr. GEORGE GENGE, the well-known tenor singer.

The Musical World.

LONDON: SATURDAY, FEBRUARY 28, 1863.

MOST of our readers must have heard speak of, if few of them have actually heard, the German tenor, Joseph Tichatscheck, the Sims Reeves of his country and period. Well, the five-and-twentieth anniversary of his engagement at the Royal Opera House in the Saxon capital—the "silver wedding" of his artistic life—was celebrated on the 17th January, in a style both worthy the singer and the people among whom he may be said to have been professionally born and nurtured. Tichatscheck made his first appearance as a member of the Dresden company in 1838, as Count Olaf in the German version of Auber's *Gustave III.*, in the same month and on the same day of the month now pitched upon to do him homage. Count Olaf was the character selected for him in August 1837, when he sang at the same theatre in the capacity of what the Germans call *Gast* (Guest)—in plain English, when he was on his trial.

At Tichatscheck's express desire—we are informed—he was not serenaded on the morning of the 17th, either by the choristers of the theatre, or by the band of the brigade, "Crown Prince," as had been at first contemplated. About ten o'clock A.M., however, a deputation of the members of the Theatre-Royal, with Herr Porth as spokesman, presented him—in their own name and in the names of all their colleagues—with a souvenir not less prettily designed and highly finished than rare, unusual, and costly. This was a handsome mountain-crystal, from the canton of Uri. The crystal is shown gushing out like water from a silver rock, the rock being thickly covered with laurel branches. A golden tablet bears the dedicatory inscription. At the base are engraved the names of the donors, while an open volume at the foot of the rock displays a catalogue of those parts in which, by unanimous consent, Tichatscheck in his time found no competitor—in conventional language, his most important "creations." A deputation of the members of the orchestra then offered their congratulations; and finally the Director-General, Herr von Konnerwitz,

stepped forward, and in terms of distinguished compliment, informed the venerated artist that His Majesty the King had appointed him to the post of Royal Chamber-Singer. Shortly afterwards, the Baron von Beust, Minister of State, with a large number of other friends and admirers, paid Tichatscheck a visit at his house, tendering their felicitations, and loading him with presents. Thus, in Saxon Germany, is a worthy son of the soil feted and honored in his green old age by those among whom he has lived, by those for whom he has laboured and whose leisure moments have been charmed and solaced by his genius. Will our own people, and our own court, do as much for Sims Reeves when he, too, shall have grown gray in service of the public?

In the evening of the same day, Tichatscheck, according to the Dresden papers, sang—"with unimpaired powers, strong, fresh, and vigorous as ever" (.), as the hero of Spontini's *Fernand Cortez*—before an audience that completely filled the house. The whole court was present. The greatly revered veteran—we are reminded by the same obsequious sheets—"has been altogether thirty-three years upon the stage, and at Dresden alone has played 1416 times, in 69 different characters." Who knows but he may add yet other 33 years, 69 parts, and 1416 performances, before his voice is quenched, his frame bowed, his eye dim, his nose peaked, and his arm nerveless?

To the Editor of THE MUSICAL WORLD.

MR. EDITOR,—Well! was I not right when I said that M. Gounod's *Margarethe* would prove a draw? If you have not perused the Berlin papers lately, you will probably answer: "We do not know!" If you have, your reply will be: "You were!" Yes; I were—that is, I mean, I was! and I am not too proud to direct attention to the sprig of *kudos* with which Prophecy has thus adorned my brow, to the refreshing mead of praise which vaticination has poured out as a draught for the lips of your Own Correspondent. *Margarethe* has taken the Berliners by storm, and, at present, the very people who were most emphatic in declaring that it ought never to be produced at the Royal Opera House are the loudest in its praises. When Shakespeare makes Hamlet say: "Frailty! thy name is woman," he might have caused the Royal Dame to add: "And Fickleness, thy name is man." Even the management has shaken off, for the nonce, that lean bureaucratic sluggishness which more or less distinguishes all management, and has done everything in its power to ensure the work a long run. It has had the part of the heroine, originally played by Mdlle. Lucca, studied by Madame Harriers-Wippern likewise. The two ladies will sing it alternately, and thus prevent the necessity of withdrawing the opera should either of them fall ill or feel indisposed—to make her appearance any particular night.

Mad. Harriers-Wippern has already played the part several times, and opinions are divided as to which of the two fair artists represents it most satisfactorily and most successfully. The fact is that the management is in the rare and highly agreeable position of having for one character two prima-donnas—or *prime donne*, to speak by the card—both of whom fascinate and attract the public. How lucky it is for the Berlin opera-going population that neither of these two gifted ladies happens to be the manager! If either were, I fancy we should have to wait longer than the *Rusticus of Aesop*—not "usque deflatur annis," but "usque deflatus potestas histriorum Prefectæ"—before we were allowed to profit by so sensible a system of alternation. Oh!

if I had only the time, and thought that you, respected Editor, would allow me the necessary space in your columns, how I could inveigh against singer, managers, and manageresses! The same applies to actresses and actors who assume the reins of management. Whenever they do so, whether in a first class theatre or a travelling booth, the interests have to suffer. Nay; more than that; as a rule, the pecuniary interests of the manager and manageress themselves are immolated upon the shrine of personal vanity of the pettiest description. This is a sad truth, but, I am afraid, while human nature is constituted as it is at present, the evil is one which it is more easy to decry than to remedy. I have had a pretty tolerable experience of actors and singers, and I am convinced of the truth of what I have asserted. How often have I heard fourth or fifth rate singers or actors complain of the infamous manner in which their light was kept hidden under a bushel; of the bad business given to them; and of the shameful smallness of the type in which their names were presented to the eyes of the public, while the name of the manager or manageress appeared in letters which might be read a mile off. Of course, "individuals" who had been so badly used themselves would never be guilty of such injustice towards others; of course not—till they had a chance. I have nearly always found that the most determined grumblers against managerial system in large theatres are themselves the unfairest, meanest, and most offensive egotists when they assume the managerial character, even in the most wretched hole which people in the provinces may, from unsuspecting guilelessness, or primitive good nature, condescend to call a theatre. Oh! the dignity; the consequence; the self-satisfied air of these vocal and histrionic potentates, whose seasons vary from a six days to a month! How well I recollect seeing, when I was in England some three years ago, a fine specimen of this managerial grandeur. I was staying at a pleasant little town some distance from London, when posters suddenly appeared on all the available walls of the place, and announced that the theatre would open in the course of the ensuing week under the management of Mr. —, well, I will call him — Bloggers. "For particulars, see small bills." As I always take an interest in things theatrical, I did see "small bills," and I learned a great many particulars. The first particular I learned was a particular particular; it was the fact that at whatever portion of the small bill I looked I was sure to perceive the name of Bloggers himself, or, at any rate, that of his amiable and gifted wife, Mrs. Bloggers. The play was *Hamlet*. Your readers may, perhaps, fancy that Bloggers had engaged some grand star from London to open in the principal part and figure conspicuously at the head of the bill as among the other *dramatis personæ*. Not a bit of it. I had frequently heard Bloggers declare in the green room of the Theatre Royal —, London, where he was engaged at a salary of two pounds a week, that if ever he had a theatre, and if ever he got up *Hamlet* for the edification and amusement of his patrons, he would never have the name of his leading tragedian printed about twenty times as large as those of the honest hard-working members of the company, who, he believed, were every bit as clever, and only not so well-known to fame, because they scorned to bribe the contemptible hirelings of a venial press. Truth requires us to say that Bloggers kept his word. The name of the leading tragedian, was *not*, any more than that of Ophelia, by the way, printed in larger type than that of any other member of the company. On the contrary; it was set up in letters even far smaller than

those used for either of the following lines "1ST. GRAVE-DIGGER, MR. BLOGGERS," QUEEN, MRS. BLOGGERS (*as played by her at the Theatres Royal, London*)," which stared at you in capitals, bearing the same proportion to those around them as the capitals of England and France bear to those of Monaco and Hesse-Homburg. I am afraid Bloggerses are to be met with frequently all over the world. There is nothing very extraordinary in the fact, but for that reason I rejoice with exceeding joy whenever I find a theatre where the manager and manageress neither act nor sing.

By the way, or by-the-bye, *car tous les deux se disent*, M. Gounod was himself present, the other evening at a performance of his opera. As soon as it was known that he was in the house the audience took occasion to manifest their approbation in a decided and unmistakable fashion. They clapped, they cheered, and they called him on to bow his acknowledgements. Of course, some one flung him a laurel wreath, and, of course, some one else—unless events necessitate change of air and residence for a short period—will send him the order of the black, or blue, or green, or yellow Eagle, tenth class. This is inevitable, or nearly so. Instances of "celebrities" escaping it are about as rare as examples of the climate of Sierra Leone agreeing with the unfortunate officials whose duty or whose interests compel them to reside there—generally, be it remarked, for a limited time—in that pleasing locality. M. Gounod wished to conduct his opera himself, but unfortunately there was not time for a rehearsal, and consequently, it was impossible to comply with his request. It is reported, however, that he will shortly pay us another visit, and then measures will be taken so as to render possible the realization of his desire.

VALE.

Berlin, Feb. 23.

PARIS.

(From our own correspondent.)

The production of M. Flotow's *Stradella* at the Italiens must be chronicled as a success, if not a triumph. The story was not unknown to the Parisian opera-goers. In 1837 an opera on the same subject, libretto by MM. Emile Deschamps and Emilien Pacini, music by M. Niedermeyer, was produced at the Grand Opéra, the principal character being sustained by Nourrit. No great favour, however, was accorded to Niedermeyer's music, and the recollection of the story had passed away. M. Flotow's *Stradella* is more likely to succeed. The music is light, half French and Italian, like that of *Martha*, but hardly so tuneful. The "cast" at the Italiens is susceptible of improvement, as it comprises merely the names of Mdlle. Battu, MM. Naudin, Zucchini, and Delle Sedie. Mario, having terminated his engagement, has gone to Barcelona for two months; so that you will not see him in London as early in the season as usual. M. Calzado having sent in his resignation of the Italian Opera to the Minister of State, the provisional management, pending the nomination of a new director, has been entrusted to M. Andres Mico, under the administrative surveillance of Mr. Edouard Monnaie, imperial commissioner of the subventioned lyric theatres.

Tamburini, I perceive, has been singing at Nice, at two concerts given by Mr. Ernest Nathan, the violoncellist, for the poor of the city. Mlle. Emma Livry, your readers will be glad to learn, is on the high road to convalescence.

At the first "Popular Concert" of the third season (17th of the season), under the direction of M. Pasdeloup, the programme included Mozart's "Jupiter" symphony; the Turkish March from Beethoven's *Ruins of Athens*—which, by the way, *Le Ménestrel*, with its accustomed erudition, forgetting the overture, described as "*the only purely instrumental piece in the work*"; a movement from a symphony of Haydn's, which our lively neighbours have nicknamed *L'Ours* (*the Bear*); the overture to *Oberon*; an *air de ballet* from Beethoven's *Prometheus*; and M. hul's overture to *La Chasse du Jeune Henri*. The air from *Prometheus* was encored. The Popular Concerts at the Cirque Napoléon, with audiences 5000 strong, are *a great fact*.

To the Editor of the MUSICAL WORLD.

SIR.—I have tried my hand at some poetry, of which I beg the immediate insertion. I entitle it (see title further down), and am Sir, yours, &c.

DILETTANTE CURTAINLIFTER.

COVENT GARDEN NURSERY RHYMES.

(By a Devil on two sticks.)

I.

There was a composer called Balf,
Who wrote much, and so well that, if half
What he wrote was his own,
He would stand quite alone,
That prolific composer called Balf.

II.

There was a composer called Wallace,
In whom managers oft found a solace;
When Balf couldn't be had,
Their case was'nt bad
If they only fell back on old Wallace.

III.

There was an old tenor called Harrison,
Who thought himself out of comparison
The best tenor that e'er
Had yet warbled an air,
That complacent old tenor called Harrison.

IV.

There was a soprano called Pyne,
Whose voice was so sweet and divine,
That the angels aloft
Hush'd their song, and cried "Soft,
Let us hear this soprano called Pyne."

V.

There was a contralto called Baxter,
Who once sang whenever you axt her;
But now, I'm afraid,
She won't sing till she's paid,
That exacting contralto called Baxter.

VI.

There was a conductor called Mellon,
The best that e'er yet I heard tell on,
For if Costa himself
Had been laid on the shelf,
What matter'd while there was old Mellon.
(To be continued with permission.—D.C.)

HERB JOSEPH JOACHIM is engaged to be married to a young German lady, at Hanover. His return to England is on this account postponed—not, let us hope, indefinitely—there is no reason why Herr Joachim, a Benedict, should not play just as well or—perhaps even better (were that possible) than Herr Joachim, a bachelor.

THE LILY OF KILLARNEY.—Hamburg papers record the immense success of Mr. Benedict's last opera, produced under the title of *Die Rose von Erin*. Three performances have been given to crowded houses. Next week we shall have room for an excellent article from the *Hamburger Zeitung*, which speaks in the highest terms of Mr. Benedict's music. At Brunswick the performances of the same work, under the direction of Herr Abt, have been equally successful. Mr. Benedict himself sets out to day to conduct the first performance of the *Rose (Lily) von Erin* (*of Killarney*), at his native town of Stuttgart.

M. SAINTON.—M. Sainton has just returned from an artistic visit to his native city of Toulouse, where he has been playing with extraordinary success. The local papers give the most flattering account of his performances, and the Toulouse people seem to have regarded the short visit of their celebrated compatriot as a festival. Next week we shall give some extracts from the really able criticisms that have reached us, through what the Americans call "our exchanges."

ANOTHER AMERICAN SINGER.—Une dame du monde, Américaine comme la Patti, s'est fait entendre cette semaine, à la chapelle impériale du château des Tuilleries, et y a produit une sensation profonde dans un morceau religieux composé par Auber, *L'illustre compositeur*, d'accord en cela avec l'opinion du noble auditoire, a reconnu dans cette jeune étrangère, qui est élève de M. Panofka, une voix magnifique et un grand style.—*Revue et Gazette Musicale*.

MONDAY POPULAR CONCERTS.

At the last concert (the 119th), Spohr's Nonet was repeated—the executants now being MM. Molique (vice Sainton), H. Webb, C. Severn, Pratten, Barret, Lazarus, Haussler (vice Hutchins), and C. Harper. The first movement, based on one of its composer's most melodious and individual subjects—



—is a masterpiece, which may be said, indeed, almost as truthfully of the others. The Nonet is sure to become a favorite at the Monday Popular Concerts, and takes its place side by side with the Septet of Beethoven and the Octet of Mendelssohn. The solo sonata was Mozart's in A minor—



—another masterpiece, the pianist, Mr. Charles Hallé. By the bye we always think that Beethoven was always thinking of the last movement of this sonata—



while composing the last movement of his own sonata in D minor, Op. 31 :



The reader will perhaps say this is mere fancy. Be it so. Between the nonet and sonata Mr. Winn sang an air ("The blustering wind") from Handel's *Otto*—or *Otho*—his eleventh Italian Opera, produced in 1723 for the débüt of the celebrated Cuzzoni—and Mad. Lancia one of Schubert's *Lieder*, to French words ("Le Berger sur la Montagne"), which would have sounded better in German or English. The second part began with No. 2 of the violoncello sonatas (Op. 1 to 2) dedicated by Beethoven to the Countess d'Erdödy (in D major), a work belonging to the third period, and no mistake :—



The *finale*, built upon the following theme (given out by the violoncello):—



is one of the stiffest of those fugal movements at which, as Schumann says, Beethoven "tugged for a while" in his latter days. Abstract as the whole sonata is, it was listened to with unabated interest. That it was finely played we need hardly say, Mr. Hallé and Signor Piatti being the executants. After the sonata, Mr. Benedict's charming song, "Oh do not scorn my love," was repeated (by desire), Mr. Winn again being the singer. Herr

Molique then gave two of his delicious romances for violin and piano (pianist, Mr. Benedict), the first of which, beginning—

—is a true "gem;" the last (in A)—of which we have no space to quote even one bar—another. Mr. Frank Mori's pretty song, "Ruth in the corn" (Mad. Lancia), followed; and the concert ended with a capital trio by Haydn (in E flat, No. 6):—

(executants, MM. Hallé, Molique and Piatti), heard for the first time, but we are pretty certain not for the last, inasmuch as it is quite as good as the one in G, so popular at these concerts. The more of Haydn the better.

At the next concert Mr. Sims Reeves will sing; and Madame Arabella Goddard will play (with Sig. Piatti) Mendelssohn's violoncello sonata in D, besides (for the first time) Weber's solo sonata in E minor (Op. 90), with the Tarantella finale.

ARABELLA GODDARD AT THE MUSICAL SOCIETY OF LONDON.—A great feature in the concert was the first appearance this season of our incomparable English pianist, Madame Arabella Goddard. Her chaste, fine tone, noble style, and perfect mastery over the key-board could scarcely have been more strikingly exhibited than they were in Hummel's concerto in A flat—the best we think which that accomplished master has left us. Mad. Goddard was received on entering the orchestra with all the enthusiasm due to her genius, and loudly applauded upon every possible occasion in the course of her superb performance.—*Morning Post*.

SACRED HARMONIC SOCIETY.—Last night Handel's *Israel in Egypt* was performed, for the first time this season, under the direction of Mr. Costa. The principal singers were Miss Parepa, Mad. Sainton, Miss Moss, Messrs. Montem Smith, L. Thomas and Weiss.

MISS ELLEN WILLIAMS IN DUBLIN.—Miss Williams is a most valuable acquisition to the Antients, her full, rich voice and thoroughly cultivated style being admirably adapted to the class of music usually performed by this society. Her rendering of "Come ever-smiling Liberty," was highly effective; and she also gave most valuable assistance in the charming duet, "I waited for the Lord," which only just missed an encore.—*Dublin Evening Post*.

ST. PETERSBURG.—Herr Richard Wagner has been invited, by the members of the Musical Society, directed by Anton Rubinstein, to give two concerts here. Whether he will comply with the request, we cannot at present say.

MUSIC IN NEW YORK.

New York, Feb. 13, 1863.

In my last letter I stated that there would be no opera in this city for the present; but, with the spasmodic suddenness so characteristic of Americans, the manager of the Academy of Music suddenly announced a "season," to consist of three evening and one day performances. The operas were—*Martha*, with Kellogg, Moreensi, Brignoli and Susini; *Vepres Siciliennes*, with Lorini, Briguoli, Amodio, and Susini; *Don Giovanni*, with Lorini (Donna Anna), Kellogg (Zerlina), Strakosch, Brignoli, Amodio, and Susini; and *Norma*, with Lorini, to which Victor Massé's operetta, *Les Noces de Jeannette*, was added as an afterpiece, Corder singing the principal part in the original French. There was nothing noticeable in the "season," excepting the brilliantly-filled houses, *Don Giovanni* attracting the largest paying audience ever assembled in the opera house. The troupe are now singing at Boston.

Maretz's Havana *troupe* is on the way here, including Medori as prima donna, and Mazzolini as primo tenore. They will begin operations on the 2d of March.

Madame Strakosch, the sister of Adelina Patti, has been engaged by Gye, and will leave this country for England in April. Some years ago, as Amalia Patti, she was very popular, and though her voice has not retained all its fulness, she is still a most accomplished artiste. She has a mezzo soprano voice, though she usually sings contralto parts. With her will go another sister, Carlotta Patti, whose brilliant execution and high soprano voice must ensure for her a most favourable reception in England as a concert singer. An unfortunate lameness prevents her from triumphing on the operatic stage, though she has sung during one opera season here with great acceptance.

Willie Pape, the boy pianist, who left New York in the Saxonia on the 7th instant, has doubtless reported himself to you ere this. His remarkable command over the instrument, his intelligence and amiability, must win him many musical personal friends in London. He takes letters from Lord Paulet (in Canada) to the nobility, and hopes to have the honour of playing before her Majesty. He plays well enough to repay the honour by his performance.

Chamber music flourishes, notwithstanding the war and the opera. Mason & Thomas continue to give their "classical series," producing the works of Beethoven, Schumann, and their musical brethren. The quintet party have played together over five years, and their precision of performance is wellnigh perfect.

Madame Guerrabell has made a great success in concert singing in Boston. Anna Bishop is singing at "Sunday Concerts" given here by the German opera troupe. Her voice retains all its old sweetness, and she sings a ballad as few other vocalists can. *TRAVOTER.*

MISS ALICE MANGOLD'S SOIREE MUSICALE, at the Hanover Square Rooms (on Saturday week), created a marked interest. In the previous week Miss Mangold had played Mendelssohn's G minor concerto at Drury Lane (the occasion being Mr. Howard Glover's concert) with signal success. The *cheval de bataille* at her own *soirée* was Hummel's trio in E major, in which she was assisted by Herr Deichmann and Signor Patti. She was joined afterwards by Herr Pauer in a sonata by Clementi for two pianofortes, the freshness and genuine simplicity of which, brought out in perfect ensemble by the players, stood in vivid contrast to the solo compositions, in other moods of expression, that were selected by Miss Mangold for performance. These included a *sarabande* of Bach (repeated with the original embellishments), and *morceaux* by Henselt, Howard Glover, and Lubeck—that of the last-named composer, entitled "*Trilby*," serving to display to the highest advantage Miss Mangold's proficiency in the *bravura* style. Altogether, the talented lady achieved a legitimate success, her playing throughout eliciting the most flattering applause. Messrs. Ries, Deichmann, Webb, and Piatti were heard with much pleasure in Beethoven's Quartet in B flat, op. 18. The accomplished violoncellist, accompanied by Herr Pauer, also contributed his *fantasia* on airs from *Il Travatore*. Herr Pauer, moreover, accompanied Herr Reichardt in "*Adelaide*." A solo for the violin, played by Herr Deichmann, and songs by Mdlles. Emily Soldene and Georgi, were much applauded, the last-named lady creating a marked impression in a ballad by Miss Virginia Gabriel. Signor Randegger conducted with his accustomed ability.

FLORENCE.—The R. Institute di Musica recently gave its first concert of classical music. The programme comprised Beethoven's *Sinfonia Eroica*, Mozart's "Ave verum," the finale chorus from Mendelssohn's *St. Paul*, and the grand overture composed by Meyerbeer for the opening of the International Exhibition. The last was encored. Indeed, the whole concert was so successful that it had to be repeated a short time afterwards.

MUSICAL SOCIETY OF LONDON.

Last night (Wednesday), a trial of new orchestral works—by resident composers, foreign and native—took place in the Hanover Square Rooms, before a crowded assembly of fellows and associates. The programme comprised a symphony (No. 6) by Mr. Edward Perry; an overture to a manuscript opera, entitled *The Spirit of the Hartz*, by Herr Carl Oberthur; symphony (No. 1) by Mynheer Edward Silas; an overture by Herr Schlosser; a *concerto* for violin, with orchestral accompaniments, by Mr. E. W. Thomas; and an overture by Mr. Henry F. Schröder,—the first four being fellows, the last two associates of the society. Except the *concerto* of Mr. Thomas, during the performance of which Mr. Frank Mori held the baton, every piece was conducted by its author. The band (led by Mr. Blagrove) consisted of something more than half the usual number of players—all, however, connected with the society's orchestra, and therefore all thoroughly competent. As this was essentially a trial, and not even a public trial, it would be out of place to criticise either the music brought forward or the style in which it was executed (after a single rehearsal in the morning). Enough that the exhibition was one of considerable interest; and that, while each successive piece was more or less applauded, the honors of the evening fell to the symphony of Mynheer Silas. This created a sensation recalling the early days of the Society of the British Musicians, when absolute novelty was in more general request (and, perhaps, with good reason) than now, that the glut of bad music which is new has led to a strong reaction in favor of good music which is old. A more unanimously cordial reception was probably never accorded to an unknown work. We cannot conclude without recording our opinion that the establishment of orchestral trials (a recent innovation) is one of the wisest steps ever adopted by the Council of the Musical Society of London, and calculated to win for the institution a host of friends and adherents.—*Times*.

CRYSTAL PALACE CONCERTS.

Spoehr's symphony, *The Power of Sound*, was the feature of the last Saturday concert. The work must have undergone the most careful rehearsals, inasmuch as a more faultless performance could hardly have been given. The band under Mr. Manns' direction may perhaps be thought wanting in numerical strength; but this was only felt at rare intervals, and in general the execution would have satisfied the composer himself. The cradle-song—to sing out one, for instance—was played with marvellous delicacy and precision.

A new *scherzo* called *Queen Mab*, composed by Mr. W. G. Cusins, was played to perfection, and pleased unanimously. In this clever work Mr. Cusins has the merit of having stolen nothing from Mendelssohn's *scherzos* in general, nor from that in *A Midsummer Night's Dream* in particular—for which he is entitled to unqualified commendation. Spontini's overture to his last opera—the grand ballet-spectacle opera *Nourmahal*—was the other instrumental piece. This overture was given for the first time last year at one of the concerts of the Musical Society of London. It is showy and brilliant, if somewhat long and unwieldy, but (like all Spontini's overtures) interesting *quand même*.

The vocal music was allotted to Mdlle. Parepa and Mr. Allan Irving. The lady was encored in a new and effective song by Herr Ganz called "Sing, birdie sing." The gentleman also had a solo; and lady and gentleman together gave "Crudel perche, finora," from the *Nozze di Figaro*.

This day the whole of Beethoven's music to *Eymont* is to be performed, and a new poem, founded upon Goethe's tragedy, read by Mr. Mathison.

MANCHESTER.—Mr. R. Andrews recently gave a concert, assisted by Miss Andrews, and Mr. John Stanley Andrews, in the Chorlton Temperance Hall, granted for the benefit of the sewing-classes of the district, who assembled in round numbers. The concert went off satisfactorily to the audience, who encored Miss Andrews in all her songs, and Mr. Charles Smith, a new tenor, with an agreeable, though not powerful, voice, in a song of his own composition. Mr. R. Andrews received the same compliment for his performance of his own arrangement of "Rule Britannia."

MUSICAL SOCIETY OF LONDON.—Testimonial to Mr. Charles Salaman. At the annual general meeting of the society, held on Wednesday, February 4th, 1863, it was *Resolved unanimously*, "That a subscription be entered into by the fellows, Associates, and Lady Associates, of this society, to present a testimonial of regard to the honorary secretary, Charles Salaman, Esq., for his zeal and great exertions on behalf of this society, whereby it has attained its present position in the musical world."—*Resolved*, that the following gentlemen be a committee, with power to add to their number, for the purpose of carrying into effect the foregoing resolution: viz. Peter Matthews, Esq., Joseph Barnett, Esq., C. Edward Stephens, Esq., Charles Coote, Esq., Walter Macfarren, Esq., George Russell, Esq., Wm. Colebrooke Stockdale, Esq., Henry Graves, Esq., Alexander Prince, Esq., J. R. Duggan, Esq.

Mrs. HELEN PERCY gave a concert on the 20th inst., at Myddelton Hall, which was well attended. The beneficiaries sang "Kathleen Mavourneen" and Badia's "Biondina," both of which were received with applause. Madame Gordon was encored in "Five o'clock in the morning"; Miss Fosbroke in "Robert toi que jaime," and Mr. Chaplin Henry in "The Bellringer." The other vocalists were Miss Grace Delafield and Mr. Regalali. Mr. George Lake and Mr. G. B. Allen conducted.

NEW BATH THEATRE.—The new theatre erected on the site of the old building, which was burnt down in March last, is nearly completed, and will be opened on Wednesday next, March 4. The old structure could hardly have been surpassed in the excellence of its acoustic properties. The new building has been raised by a company enrolled under the Limited Liability Act, and the citizens of Bath have subscribed the whole of the capital of £12,000. The cost of the erection and accessories will be about £10,000. The works have been executed under the superintendence of Mr. Phipps, architect, whose designs were chosen from among those of several competitors. The stage has been constructed by Mr. Sloman, of Her Majesty's Theatre. The decoration has been executed by Messrs. Green and King, of Baker-street, London, and the new act drop has been painted by Messrs. Grieve and Telbin. The directors have appointed as lessee Mr. Chute, who has held the Bath and Bristol Theatres for several years. The theatre will be opened by the performance of Shakespeare's *Midsummer Night's Dream*.

STRATFORD.—A concert was recently given at Rokeby House, under the direction of Mr. Delevante, Professor of Music, in this town. Among the vocalists was Mad. Gordon, who sang a duet with Mr. Delevante, "The Syren and Friar," "Arditi's valse," and the favorite ballad "Five o'clock in the morning"—all very successfully, the last being redemandated. Mad. Helen Percy gave "Kathleen Mavourneen" very pleasingly, and Miss Elam was equally fortunate with Mad. Heine in the duet from *Norma*. Mr. Viotti Cooper introduced a song of his own composition, "Annie, dear, good-bye," with much taste. Mr. Delevante communicated much hilarity to the "Gipies' Laughing Song," provoking the risible faculties of all who were present, and was complimented with an unanimous encore. In the instrumental portion of the programme, Herr Joseph Heine, the violinist, performed some variations on "La Tarantelle" and "St. Patrick's Day," and was loudly applauded. Mad. Heine also played a pianoforte solo, "Where the bee sucks," with great neatness of execution. Mrs. Delevante, organist of All Saints, West Ham, was the accompanist, and as usual left nothing to be desired. Another feature of the evening was the performance of a pianoforte trio by Mrs. and the Misses Delevante, the last two aged respectively twelve and nine years, who played in a style that reflected great credit on their instructors. Mr. Delevante, as Musical Director, arranged the programme most satisfactorily, and every one was delighted with the entertainment.

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